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Arts Council 1962

Contemporary British Sculpture

An open-air exhibition arranged by
The Arts Council of Great Britain

Foreword

Exhibitions of sculpture held in the open-air are a recent development. The pioneer was the London County Council, which in 1948 staged a large exhibition of twentieth-century British and Continental Sculpture in Battersea Park. Further exhibitions followed there, and in Holland Park, in 1951, 1954, 1957 and 1960. The habit has spread abroad, notably in Antwerp, where, in addition to large exhibitions of open-air sculpture staged biennially since 1951 and drawn from many countries, a permanent collection for display in Middelheim Park is being formed.

During the summers of 1957, 1958, 1960 and 1961 exhibitions of Contemporary British Sculpture were organized by the Arts Council for showings in centres outside London. The present exhibition will be shown at the following places:

Caerphilly Castle, Wales	April 28-May 12
Stevenage, College of Further Education	May 19-June 9
Chester, St John's Church	July 14-August 4
Edinburgh, Inverleith House	August 11-September 8

We are grateful to the sculptors and to the private owners for making works available to a wider public, and also to the local organizers and officials in the four places of showing for their help and co-operation.

G. W.

Introduction

Inside a public gallery, limitations of space and an artificially constant light sometimes lessen the full impact and enjoyment of a piece of sculpture. Again, in relation to architecture, sculpture, whether in relief or free-standing, is often compromised to the demands of the site, the architect and the client. (If these are propitious, it is true that a piece of sculpture can fully exist in its own right, as in Henry Moore's Reclining Figure for the UNESCO building in Paris or in Barbara Hepworth's Meridian for State House, Holborn.) Limitations of light and restrictions of site can be overcome when a piece of sculpture is placed out of doors. New excitements are possible: a work can be boldly silhouetted against the sky or blend intimately with its immediate surroundings; it can dominate an open parkland or punctuate and enliven a public square; its image may be ranged against the sea or its reflection caught in a lake or pool. In all instances, the actual physical setting of the work is never fixed; it changes, not only as the spectator alters his distance and viewpoint, but also with the variations in the play of light. The relationships between sculpture, space, light, background and spectator become capable of infinite permutations; and in their constant interplay the work achieves its fullest effect.

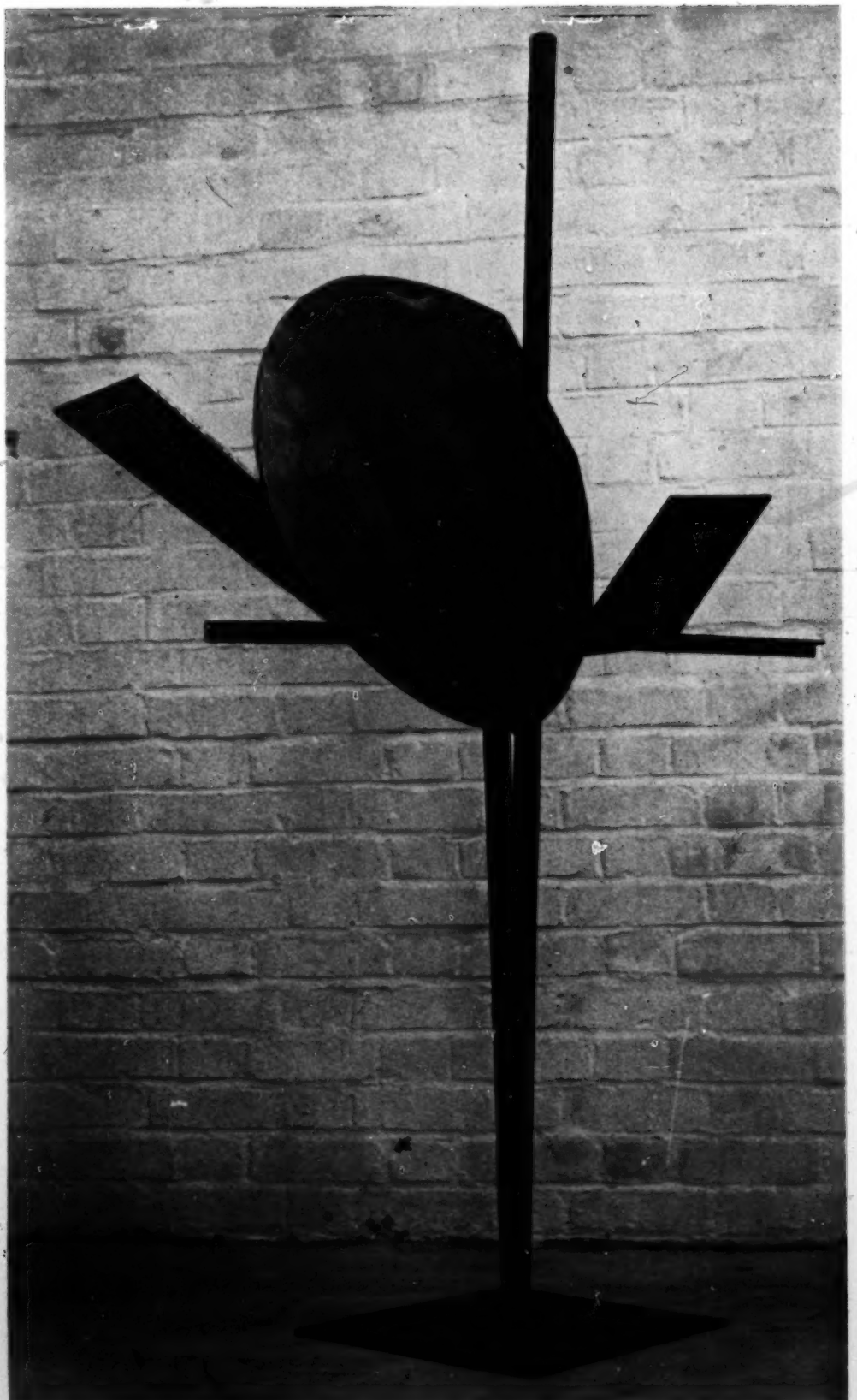
The international standing of our sculptors is now very high, higher than it has ever been in our history. Henry Moore was awarded the International Prize for Sculpture at the Venice Biennale in 1948, a similar honour fell to Lynn Chadwick in 1956, and at the Fifth Sao Paolo Biennale in 1959 Barbara Hepworth was awarded the Grand Prix. There is, however, no one style or 'school'. Indeed, the variety of the work is one aspect of the vitality of our sculptors. Wood and stone-carving and bronze-casting are still widely practised, whilst several sculptors have exploited the possibilities of new materials—concrete, steel rods, iron and aluminium. The use of certain materials presupposes certain characteristics in the finished work. The hard, resistant quality of stone cannot produce the fluid surface qualities and varied textures of bronze; works in iron and steel, welded, cut and shaped by the sculptor, consequently have a more open appearance, in which space is penetrated or suggested. Whether they use traditional or new materials and however they vary their techniques, many of our sculptors have re-interpreted the traditional icononography of human and animal motives; others have purified their work of direct external reference and concerned themselves with the creation of self-existent forms and shapes.

Sculpture, much more than painting, is a public art.

Our squares, parks and gardens are often marked by statues of local worthies, past monarchs and war memorials and our buildings set off with reliefs or free-standing sculpture. Part of the present challenge is for our patrons, public, industrial, educational and private to provide commissions and settings for works of sculpture. The London County Council, as well as pioneering the idea of open-air exhibitions of sculpture in 1948, now actively commissions works for its schools and housing estates. Several of the New Towns can boast of works by Moore, Hepworth, Frink, McWilliam and Brown. The larger provincial cities are beginning to follow these enlightened leads. County Education Authorities like Leicestershire and Hertfordshire have placed sculpture on, in, and around their new schools. Several commercial and industrial firms have also become active patrons of sculpture.

One hopes that all these forms of patronage will continue and expand and that sculpture will become as much a part of our civic life as it was, for example, in fifteenth-century Florence and Siena.

Ronald Pickvance



Robert Adams

1 Forms on a bar, 1962
Bronzed steel h. 67
Lent by the artist
Plate 1

Born Northampton 1917. Studied at Northampton School of Art. Held many one man shows at Gimpel Fils, London, in Paris 1949, New York 1950, Dublin and New Jersey 1955, and in four German towns 1957. Gained Rockefeller Award to visit USA in 1950. Exhibited in the British Pavilion at the Venice Biennale 1952. Represented in the Arts Council and British Council collections, in the Museum of Modern Art, New York, and in other public collections in America and Italy. Teaches at the Central School of Arts and Crafts. Commissions include reliefs in reinforced concrete at Gelsenkirchen, Germany; in cement on the wall of the Drama Theatre at the LCC Secondary School, Eltham, and in Portland stone in Queens Gardens, Hull.

Kenneth Armitage

2 Sprawling Woman, 1957
Bronze h. 37, l. 101½
Lent by the artist

Born Leeds 1916. Studied at Leeds College of Art and the Slade School 1934-39. Served in the army 1939-46. Head of sculpture department Bath Academy of Art 1946-56. Gregory Fellow Leeds University, 1953-55. One man shows at Gimpel Fils, London 1952 and 1957, and in New York 1954, 1956 and 1958. Exhibited in the British Pavilion at the Venice Biennale 1952, and held a retrospective exhibition there in 1958. Represented in the Tate Gallery, the Arts Council collection, the Museum of Modern Art, New York, and in public and private collections in England, America, France, Germany, Italy, Holland and Sweden.

Lynn Chadwick

3 Watcher V, 1960 61
Bronze h. 55
Lent by the Marlborough Fine Art Ltd, London

Born London 1914. Trained as an architect. Served in the Fleet Air Arm during the war. Began to experiment with mobiles in 1945. One man shows at Gimpel Fils, 1950 and 1952, the Marlborough Fine Art, London, 1961, in New York 1957 and 1961, and Zurich 1959. Exhibited at the Venice Biennale 1956 (International Sculpture Prize) and at the Sao Paolo Biennale 1961. Honourable mention in the Unknown Political Prisoner International Sculpture Competition, 1953. Represented in the Tate Gallery, the Victoria and Albert Museum, the Arts Council and British Council collections and other public collections in Great Britain, America and Australia.

Plate I Cat. No. 1

Siegfried Charoux, RA

4 The Stranger, 1962
Cement h. 52
Lent by the artist

Born 1896. Studied at the Vienna Academy of Fine Art. Won international competition for the Lessing memorial, afterwards destroyed by Hitler. Carried out various commissions, before escaping to England in 1935, for the municipality of Vienna, which also commissioned the Richard Strauss memorial in 1955 and the Hugo Breitner memorial in 1957. Represented in the Tate Gallery (Chantrey Bequest).

Georg Ehrlich

5 Two Sisters, 1945-6
Bronze h. 31
Lent by the artist
Plate II

Born Vienna 1897. Studied at the School of Arts and Crafts, Vienna. Became a British subject 1947. One man shows in Vienna, London, Paris, New York, Munich, Amsterdam and elsewhere. Gold medal at the Paris World Exhibition 1937. Elected Honorary Professor by the Austrian Government for his services to sculpture, 1956. Represented in the British Museum, the Tate Gallery and the Victoria and Albert Museum, the Arts Council collection and in public collections in America, Austria and Israel (and represented his country at the Venice Biennale 1958).

Elisabeth Frink

6 Head, 1962
Bronze h. 36
Lent by the artist

Born Thurlow, Suffolk, 1930. Studied at the Guildford School of Art and the Chelsea School of Art. One man shows in London at the Beaux Art Gallery 1952, St George's Gallery 1955 and the Waddington Galleries 1959 and in New York 1959. Represented in the Tate Gallery, the Arts Council collection and in private collections in England and America. Teaches at Chelsea and St Martin's Schools of Art.

George Fullard

7 Female Head, 1960
Bronze h. 26
Lent by the artist

Born Sheffield 1924. Studied at the Sheffield College of Art and the Royal College of Art. Exhibited in mixed exhibitions in London and awarded a prize in the Junior Section of the John Moores Liverpool Exhibition, 1957. One man shows Woodstock Gallery 1958, and Gallery One, London 1961. Works in the Arts Council collection, the Contemporary Art Society, the National Gallery of South Australia and in private collections in England. Teaches at St Albans School of Art.

Anthony Hatwell

8 Adam and Eve and the Tree of Knowledge, 1961-62
Portland stone h. 25½
Lent by the artist

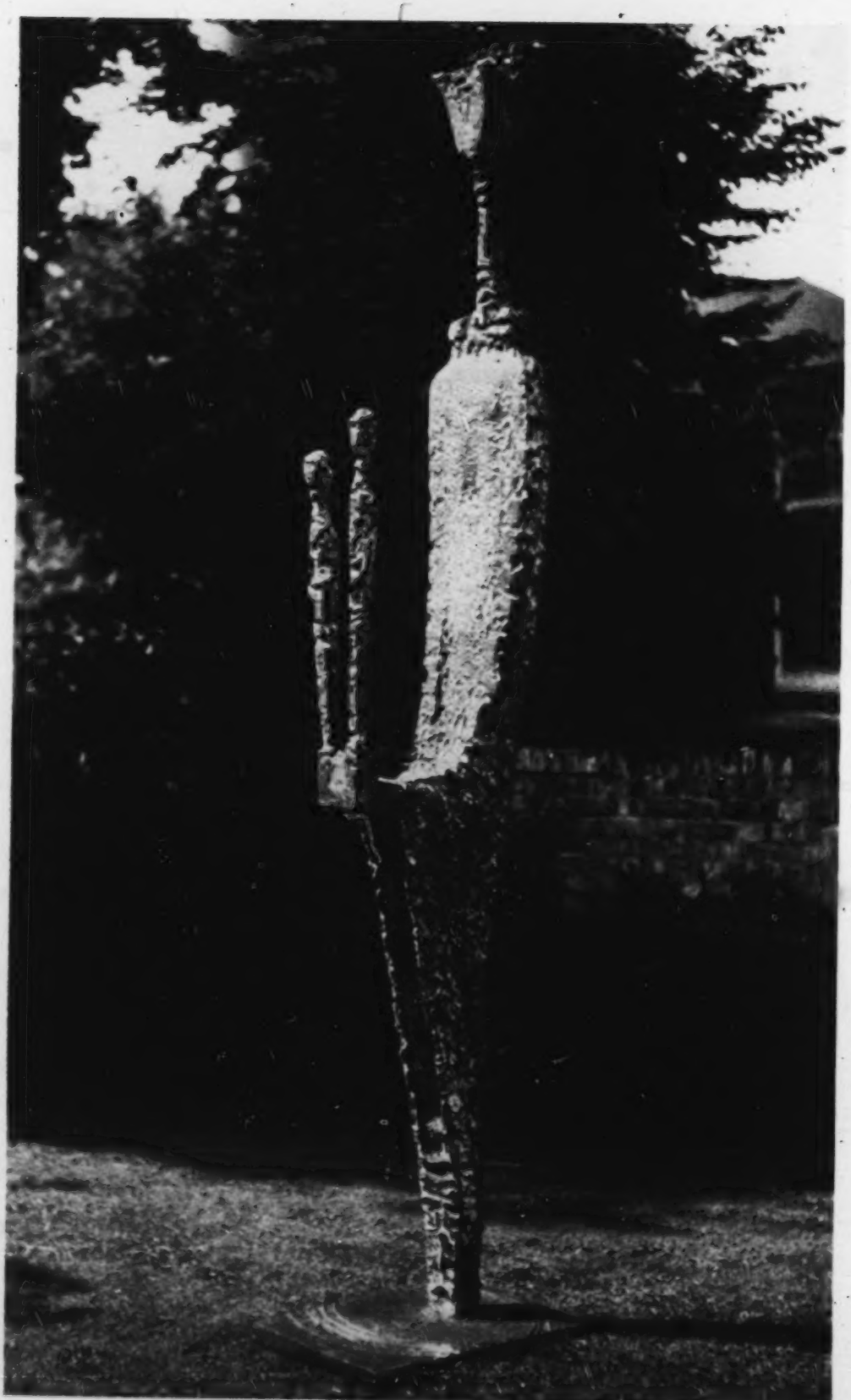
Born London 1931. Studied at Bromley College of Art 1947-49 and 1951-53, at the Borough Polytechnic 1952-53 and the Slade School 1953-57. Awarded Boise travelling scholarship to Italy 1957-58. Assistant to Henry Moore 1958. Exhibited in the London Group, at Middelheim Park, Antwerp, 1959 and in various mixed exhibitions. Teaches at Chelsea School of Art.

Barbara Hepworth, CBE

9 Figure (Archaean), 1959
Bronze h. 85
Lent by the artist
Plate III

Born Wakefield 1903. Studied at the Royal College of Art and in Florence and Rome. Member of the 'Seven and Five' Group, 1931, 'Abstract Creation' (Paris) and 'Unit One', 1933. One man shows in London at the Beaux Arts Gallery 1928, the Lefevre Gallery 1933-55 and Gimpel Fils 1956 and 1958. Retrospective exhibitions at the Venice Biennale 1950, at Whitechapel Art Gallery 1954 and in the United States 1955-57, and at the Fifth Sao Paolo Biennale 1959 (awarded the Grand Prix). Awarded a Second Prize in the Unknown Political Prisoner International Sculpture Competition, 1953. Widely represented in public and private collections on both sides of the Atlantic.

Plate III Cat. No. 9



10 Figure, 1960
Steel h. 69
Lent by the artist

John Hoskin
Born Cornwall 1921. Self-taught as a sculptor. One man shows in London at the Lord's Gallery 1957 and the Matthiesen Gallery 1961. Exhibited Holland Park 1957 and Middelheim Park, Antwerp, 1959. 'Exalted Christ', commissioned for Southmead Church, Bristol, 1959. Represented in the Victoria and Albert Museum, the Tate Gallery, the Arts Council collection and in public and private collections here and abroad.

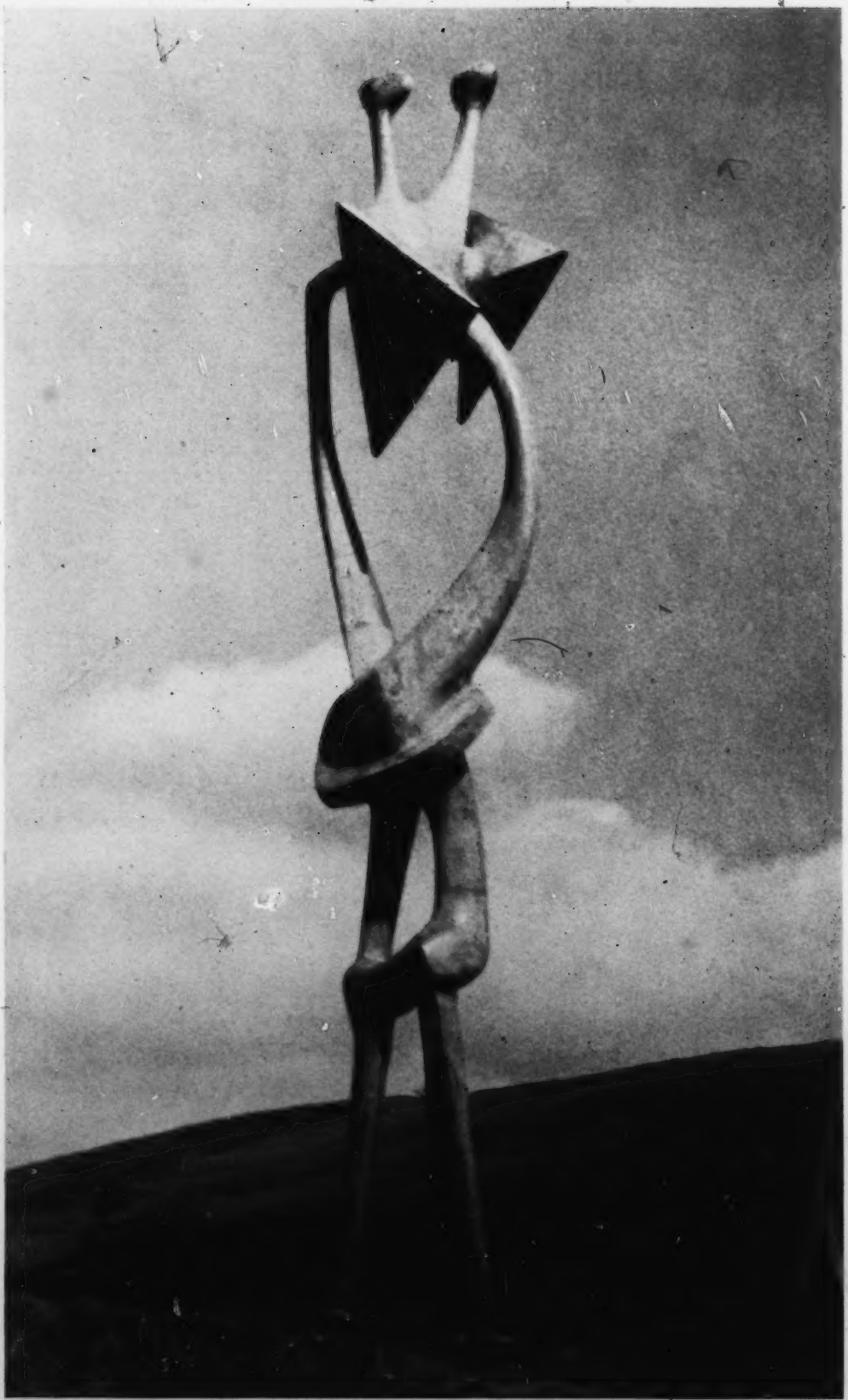
11 The Patriarch, 1953
Bronze h. 96
Lent by Mrs Robert Gretton
Plate IV

F. E. McWilliam, ARA
Born Banbridge, Ireland, 1909. Studied at the Slade School and in Paris. One man shows at the London Gallery 1939, the Hanover Gallery, London, 1949, 1952, 1956 and the Waddington Galleries, London, 1961. Won an award in the Unknown Political Prisoner International Sculpture Competition, 1953. Represented in the Tate Gallery, Victoria and Albert Museum, the Arts Council collection, the Museum of Modern Art, New York, and in public collections in America, Australia, Belfast, Canada and New Zealand.

12 Cockerel, 1955
Bronze h. 30
Arts Council Collection

Bernard Meadows
Born Norwich 1915. Studied at the Royal College of Art. Worked as assistant to Henry Moore 1936-39. Served in the RAF during the war. Exhibited in the British Pavilion at the Venice Biennale 1952. One man shows at Gimpel Fils, London, 1957 and 1959 and in New York 1959. Represented in the Tate Gallery, Victoria and Albert Museum, the Arts Council and British Council collections and in private collections in Europe and America. Professor of Sculpture at the Royal College of Art.

Plate IV Cat. No. 11



Denis Mitchell

13 Pilan, 1959
Bronze h. 74
Lent by the artist

Born Wealdstone 1912. Studied at Swansea College of Art. Moved to St Ives in 1930. From 1949 to 1957, assistant to Barbara Hepworth. Founder-member of the Penwith Society of Arts in Cornwall (Chairman 1955-57). One man shows at the AIA Gallery 1957 and the Waddington Galleries 1961. Represented in public and private collections in this country, and in Europe, America and Australia.

Henry Moore, CH

14 Standing Figure, 1950
Bronze h. 87
Lent by Mrs Irina Moore
Plate V

Born Castleford 1898. Trained as a teacher, served in the army in the first war and as an official war artist in the second. Studied at Leeds and the Royal College of Art 1919-25. Won a travelling scholarship 1925. Taught at the Royal College of Art 1925-32 and at Chelsea School of Art 1932-39. Member of the 'Seven and Five' Group, 1930, and 'Unit One', 1933. Numerous one man shows in Great Britain, America, France, Italy, Germany, the Netherlands and elswhere from 1928. Retrospective exhibitions at the Museum of Modern Art, New York, 1946, and the Tate Gallery, arranged by the Arts Council, 1951. International Prize for Sculpture at the Venice Biennale 1948. Widely represented in public and private collections on both sides of the Atlantic.

Leslie Thornton

15 Figure Underground, 1960
Welded bronze h. 29
Lent by Gimpel Fils Ltd., London

Born Skipton 1925. Studied at Leeds College of Art and the Royal College of Art 1945-51. One-man shows at Gimpel Fils, London, 1957 and 1960. Represented in the Museum of Modern Art, New York, in the Arts Council collection, Leeds City Art Gallery, and in private collections in America, Canada, Great Britain and Sweden. Teaches at the Central School of Arts and Crafts.

Plate V Cat. No. 14

16 Coming Away, 1961
Steel h. 75
Lent by
Adrian Flowers, Esq

Brian Wall

Born London 1931. Self-taught as a sculptor. Assistant to Barbara Hepworth in St Ives, 1956-60, and member of the Penwith Society of Arts. One-man shows at the Woodstock Gallery 1959, and the Drian Gallery, London, 1961. Exhibited in several mixed exhibitions in London and abroad and in the 2nd Biennale de Paris, 1961. Represented in the Arts Council collection, National Gallery of New South Wales, Sydney, and in private collections in England and America.

List of prices

1 £1,000
2 NFS
3 £1,100
4 £500
5 £420
6 £500
7 £550
8 £200
9 3750 gns.
10 £400
11 NFS
12 NFS
13 £350
14 NFS
15 £315
16 NFS

Those wishing to purchase a work should write to the Director of Art, The Arts Council, 4 St James's Square, London, SW1. Works purchased from the exhibition cannot be withdrawn until the close of the tour.

Shenval Press

Arts Council
1964

Contemporary British Sculpture

an open-air exhibition arranged by the Arts Council of Great Britain

Foreword

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During the summers of 1957, 1958, 1960, 1961 and 1962, exhibitions of Contemporary British Sculpture were organized by the Arts Council for showings in centres outside London. The present exhibition will be shown at the following places:

Birmingham, Cannon Hill Park	25 April-9 May
Accrington, Haworth Art Gallery	16 May-6 June
Wollaston, Wollaston Hall	13 June-4 July
Cheltenham, Imperial Gardens	7 July-19 July
Middlesbrough, Albert Park	25 July-15 August
Bradford, Lister Park	22 August-12 September

We are grateful to the sculptors and to the London galleries for making works available to a wider public, and also to the local organizers and officials in the six places of showing for their help and co-operation.

G.W.

Introduction

Inside a public gallery, limitations of space and an artificially constant light sometimes lessen the full impact and enjoyment of a piece of sculpture. Again, in relation to architecture, sculpture, whether in relief or free-standing, is often compromised to the demands of the site, the architect and the client. (If these are propitious, it is true that a piece of sculpture can fully exist in its own right, as in Henry Moore's Reclining Figure for the UNESCO building in Paris or in Barbara Hepworth's Meridian for State House, Holborn.) Limitations of light and restrictions of site can be overcome when a piece of sculpture is placed out of doors. New excitements are possible: a work can be boldly silhouetted against the sky or blend intimately with its immediate surroundings; it can dominate an open parkland or punctuate and enliven a public square; its image may be ranged against the sea or its reflection caught in a lake or pool. In all instances, the actual physical setting of the work is never fixed; it changes, not only as the spectator alters his distance and viewpoint, but also with the variations in the play of light. The relationships between sculpture, space, light, background and spectator become capable of infinite permutations; and in their constant interplay the work achieves its fullest effect.

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resistant quality of stone cannot produce the fluid surface qualities and varied textures of bronze; works in iron and steel, welded, cut and shaped by the sculptor may have in consequence a more open appearance, in which space is penetrated or suggested. Whether they use traditional or new materials and however they vary their techniques, many of our sculptors have re-interpreted the traditional iconography of human and animal motives; others have purified their work of direct external reference and concerned themselves with the creation of self-existent forms and shapes.

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One hopes that all these forms of patronage will not only continue but expand, and that the present exhibition may draw the attention of prospective patrons to the work of the sculptors represented.

Ronald Pickvance

Plate I. Cat. no. 1

1
Two Circular Forms No. 1, 1962
Bronzed steel h. 74 ins
Lent by Gimpel Fils Ltd, London
Plate I

Robert Adams
Born Northampton 1917. Studied at Northampton School of Art. Held many one-man shows at Gimpel Fils, London, in Paris 1949, New York 1950, Dublin and New Jersey 1955, and in four German towns 1957. Gained Rockefeller Award to visit USA in 1950. Retrospective exhibition Venice Biennale 1962. Represented in the Arts Council and British Council collections, in the Museum of Modern Art, New York, and in other public collections in America and Italy. Teaches at the Central School of Arts and Crafts. Commissions include reliefs in reinforced concrete at Gelsenkirchen, Germany; in cement on the wall of the Drama Theatre at the LCC Secondary School, Eltham, and in Portland stone in Queens Gardens, Hull.

2
Diarchy, 1957
Bronze h. 68½ ins
Lent by Marlborough Fine Art Limited, London

Kenneth Armitage
Born Leeds 1916. Studied at Leeds College of Art and the Slade School 1934-39. Served in the army 1939-46. Head of sculpture department Bath Academy of Art 1946-56. Gregory Fellow, Leeds University, 1953-55. Regular one-man shows in London since 1952 and in New York since 1954. Exhibited in the British Pavilion at the Venice Biennale 1952, and held retrospective exhibition there in 1958. Awarded first prize in international competition for war memorial at Krefeld, 1956. Represented in the Tate Gallery, the Arts Council collection, the Museum of Modern Art, New York, and in public and private collections in England, America, France, Germany, Italy, Holland and Sweden.

3
The Queen, 1963
Concrete h. 72 ins
Lent by the artist

Ralph Brown
Born Leeds 1928. Studied at Leeds, Hammersmith and the Royal College of Art, 1948-56. Exchange study scholarship to Paris, working under Zadkine, 1954, and travelling scholarships to Greece and Italy, 1955 and 1957. One-man shows Leicester Galleries 1961 and 1963. Awarded 2nd prize (Sculpture section) in the John Moores Liverpool Exhibition 1959. Represented in the Tate Gallery, the Arts Council collection, Leeds City Art Gallery, the Rijksmuseum, Kröller-Müller, Holland and in private collections in England and America. Teaches at the Royal College of Art.

4
The Bride, 1954-61
Bronze h. 93 ins
Lent by Hanover Gallery, London

Reg Butler
Born Buntingford 1913. Trained as an architect (ARIBA 1937) but gave up practice in 1950 to devote himself to sculpture. Many one-man shows at the Hanover Gallery, London, since 1949, in New York since 1953 and in Berlin 1957 and Dusseldorf 1958. Retrospective exhibition at J. B. Speed Art Museum, Louisville, Kentucky, 1963. Gregory Fellow, Leeds University 1950-53. Grand Prize winner: Unknown Political Prisoner International Sculpture competition, 1953. Represented in the Tate Gallery, the Arts Council and British Council collections, the Museum of Modern Art, New York and other public collections in America, Australia, Great Britain, Holland and Italy.

5
Lion, 1960
Bronze h. 42 ins
Lent by the artist

Lynn Chadwick
Born London 1914. Trained as an architect. Served in the Fleet Air Arm during the war. Began to experiment with mobiles in 1945. One-man shows at Gimpel Fils, 1950 and 1952, the Marlborough Fine Art, London, 1961, in New York 1957 and 1961, and Zurich 1959. Exhibited at the Venice Biennale 1956 (International Sculpture Prize) and at the Sao Paolo Biennale 1961. Honourable mention in the Unknown Political Prisoner International Sculpture Competition, 1953. Represented in the Tate Gallery, the Victoria and Albert Museum, the Arts Council and British Council collections and other public collections in Great Britain, America and Australia.

6
High Judge, 1962
Bronze h. 70 ins
Lent by Gimpel Fils Ltd, London

Hubert Dalwood
Born Bristol 1924. Studied at Bath Academy of Art, 1946-49, after taking an engineering training. Italian Government Scholarship, 1950-51. Gregory Fellow, Leeds University, 1955-59. Regular one-man shows at Gimpel Fils, London since 1954. Awarded 1st Prize (Sculpture section) in the John Moores Liverpool Exhibition 1959. Sculpture commissions for University of Liverpool and Ionian Bank, London. Represented in the Tate Gallery, the Arts Council collection and in other collections in England and America.

7
The Hen, 1960
Bronze h. 17 ins
Lent by the artist

Georg Ehrlich
Born Vienna 1897. Studied at the School of Arts and Crafts, Vienna. Became a British subject 1947. One-man shows in Vienna, London, Paris, New York, Munich, Amsterdam and elsewhere. Gold medal at the Paris World exhibition 1937. Elected Honorary Professor by the Austrian Government for his services to sculpture, 1956. Represented in the British Museum, the Arts Council collection and in public collections in America, Austria and Israel (and represented his country at the Venice Biennale 1958).

8
Carapace, 1963
Bronze h. 10 ins l. 12½ ins
Lent by the Waddington Galleries

Elisabeth Frink
Born Thurlow, Suffolk, 1930. Studied at the Guildford School of Art and the Chelsea School of Art. One-man shows in London at the Beaux Arts Gallery 1952, St George's Gallery 1955 and the Waddington Galleries 1959, 1961 and 1963, and in New York 1959 and 1961. Commissioned work at Coventry Cathedral, Harlow New Town and the Carlton Tower Hotel, London. Represented in the Tate Gallery, the Arts Council collection and in public and private collections in England and America. Teaches at Chelsea and St Martin's Schools of Art.

9
Walking Figure, 1963
Painted wood construction
h. 41 ins
Lent by the artist

Anthony Hatwell
Born London 1931. Studied at Bromley College of Art 1947-49 and 1951-53, at the Borough Polytechnic 1952-53 and the Slade School 1953-57. Awarded Boise travelling scholarship to Italy 1957-58. Assistant to Henry Moore 1958. Member of the London Group. Exhibited Battersea Park 1963 and in various mixed exhibitions. Works in the Arts Council collection and private collections. Teaches at Central School of Arts and Crafts and Ravensbourne College of Art and Design.

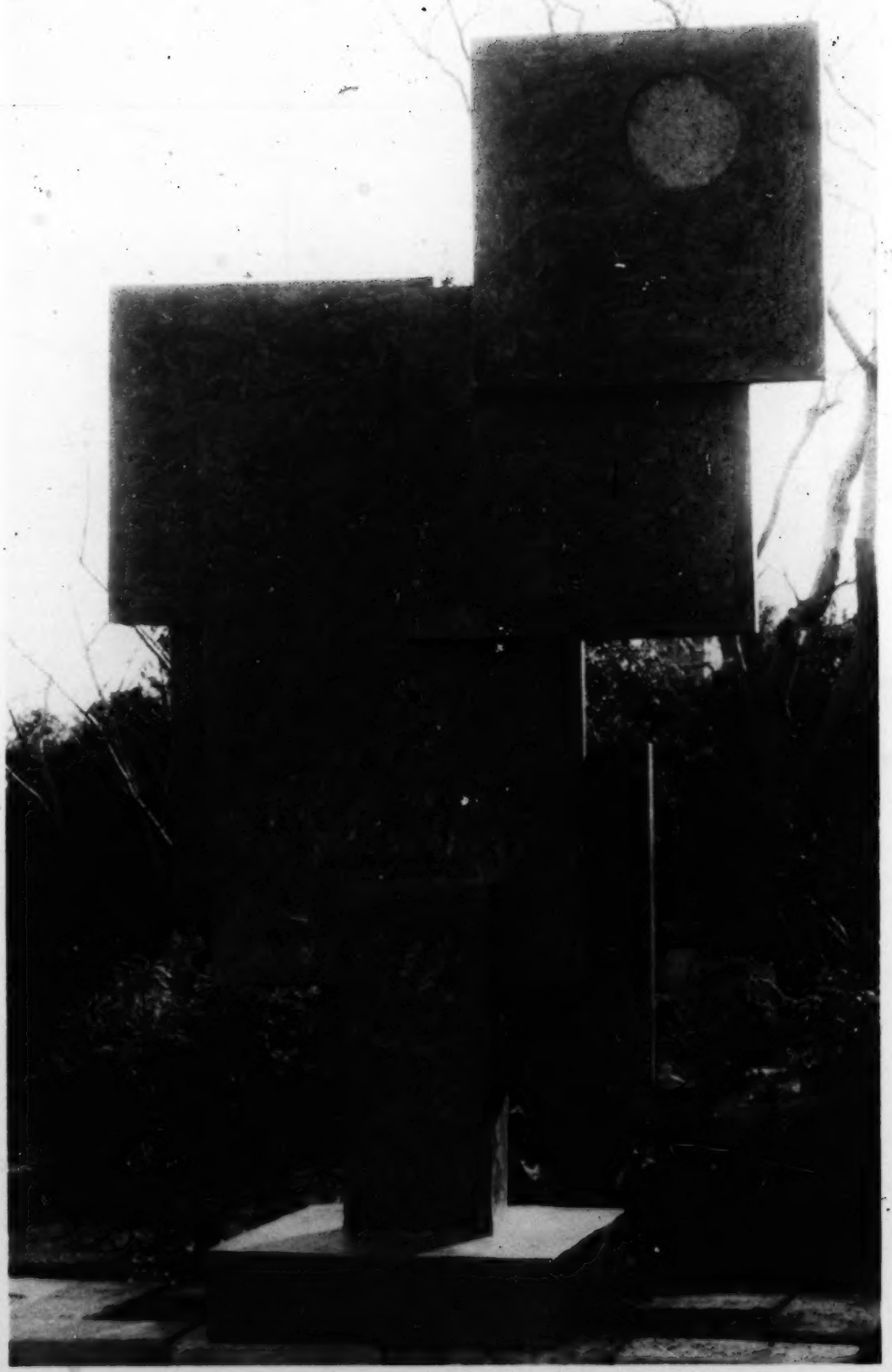

Plate II. Cat. no. 10

10
Square forms with circles, 1963
Bronze h. 102 ins
Lent by the artist
Plate II

Barbara Hepworth, CBE
Born Wakefield 1903. Studied at the Royal College of Art and in Florence, and Rome. Member of the 'Seven and Five' Group, 1931, 'Abstract Creation' (Paris) and 'Unit One', 1933. One-man shows in London at the Beaux Arts Gallery 1928, the Lefevre Gallery 1933-55 and Gimpel Fils 1956 and 1958. Retrospective exhibitions at the Venice Biennale 1950, at Whitechapel Art Gallery 1954 and in the United States 1955-57, and at the Fifth Sao Paolo Biennale 1959 (awarded the Grand Prix). Awarded a Second Prize in the Unknown Political Prisoner International Sculpture Competition, 1953. Memorial to the late Dag Hammarskjoeld, United Nations, New York, 1964. Widely represented in public and private collections on both sides of the Atlantic.

11
Five eyes, 1962
Steel h. 68 ins
Lent by the artist

John Hoskin
Born Cornwall 1921. Self-taught as a sculptor. One-man shows in London at the Lord's Gallery 1957, the Matthiesen Gallery, 1961 and the Grosvenor Gallery, 1964. Exhibited Holland Park, 1957, Battersea Park, 1963, Middelheim Park, Antwerp, 1959 and Tokio Biennale, 1963. 'Exalted Christ', commissioned for Southmead Church, Bristol, 1959 and reredos for the Nuffield College Chapel, Oxford, 1961. Represented in the Victoria and Albert Museum, the Tate Gallery, the Arts Council collection and in public and private collections here and abroad.

12
Man at Ease, 1961-62
Bronze l. 65 ins
Lent by the Waddington Galleries
Plate III

F. E. McWilliam
Born Banbridge, Ireland, 1909. Studied at the Slade School and in Paris. One-man shows at the London Gallery 1939, the Hanover Gallery, London, 1949, 1952, and 1956 and the Waddington Galleries, London, 1961 and 1963, and Los Angeles, 1963. Won an award in the Unknown Political Prisoner International Competition, 1953. Represented in the Tate Gallery, Victoria and Albert Museum, the Arts Council Collection, the Museum of Modern Art, New York, and in public collections in America, Australia, Belfast, Canada, and New Zealand.

13
Praze, 1963
Polished Aluminium
h. 76½ ins
Lent by the artist

Denis Mitchell
Born Wealdstone 1912. Studied at Swansea College of Art. Moved to St Ives in 1930. From 1949 to 1957, assistant to Barbara Hepworth. Founder-member of the Penwith Society of Arts in Cornwall (Chairman 1955-57). One-man shows at the AIA Gallery 1957 and the Waddington Galleries 1961. Represented in public and in private collections in this country and in Europe, America and Australia.

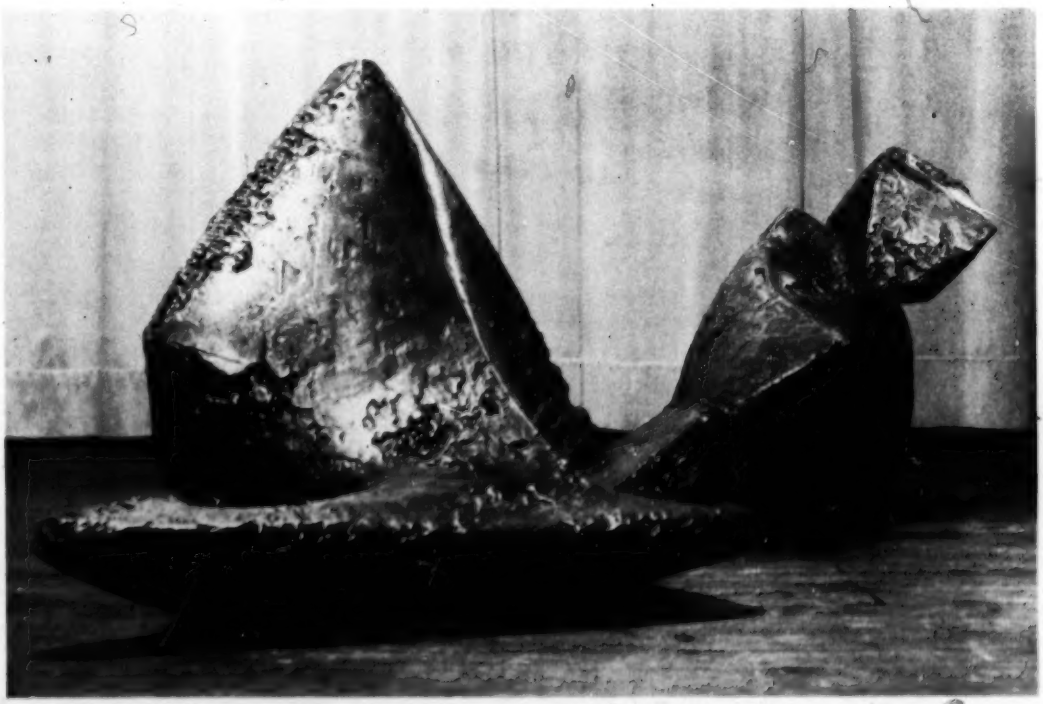

Plate III. Cat. no. 12

14
Sculpture (Locking Piece), 1962
Bronze h. 42 ins
Lent by the artist
Plate IV

Henry Moore, CH
Born Castleford 1898. Trained as a teacher, served in the army in the first war and as an official war artist in the second. Studied at Leeds and the Royal College of Art 1919-25. Won a travelling scholarship 1925. Taught at the Royal College of Art 1925-32 and at the Chelsea College of Art 1932-39. Member of the 'Seven and Five' Group, 1930, and 'Unit One', 1933. Numerous one-man shows in Great Britain, America, France, Italy, Germany, the Netherlands and elsewhere from 1928. Retrospective exhibitions at the Museum of Modern Art, New York, 1946, and the Tate Gallery, arranged by the Arts Council, 1951. International Prize for Sculpture at the Venice Biennale, 1948. Widely represented in public and private collections on both sides of the Atlantic.

Plate IV. Cat. no. 14

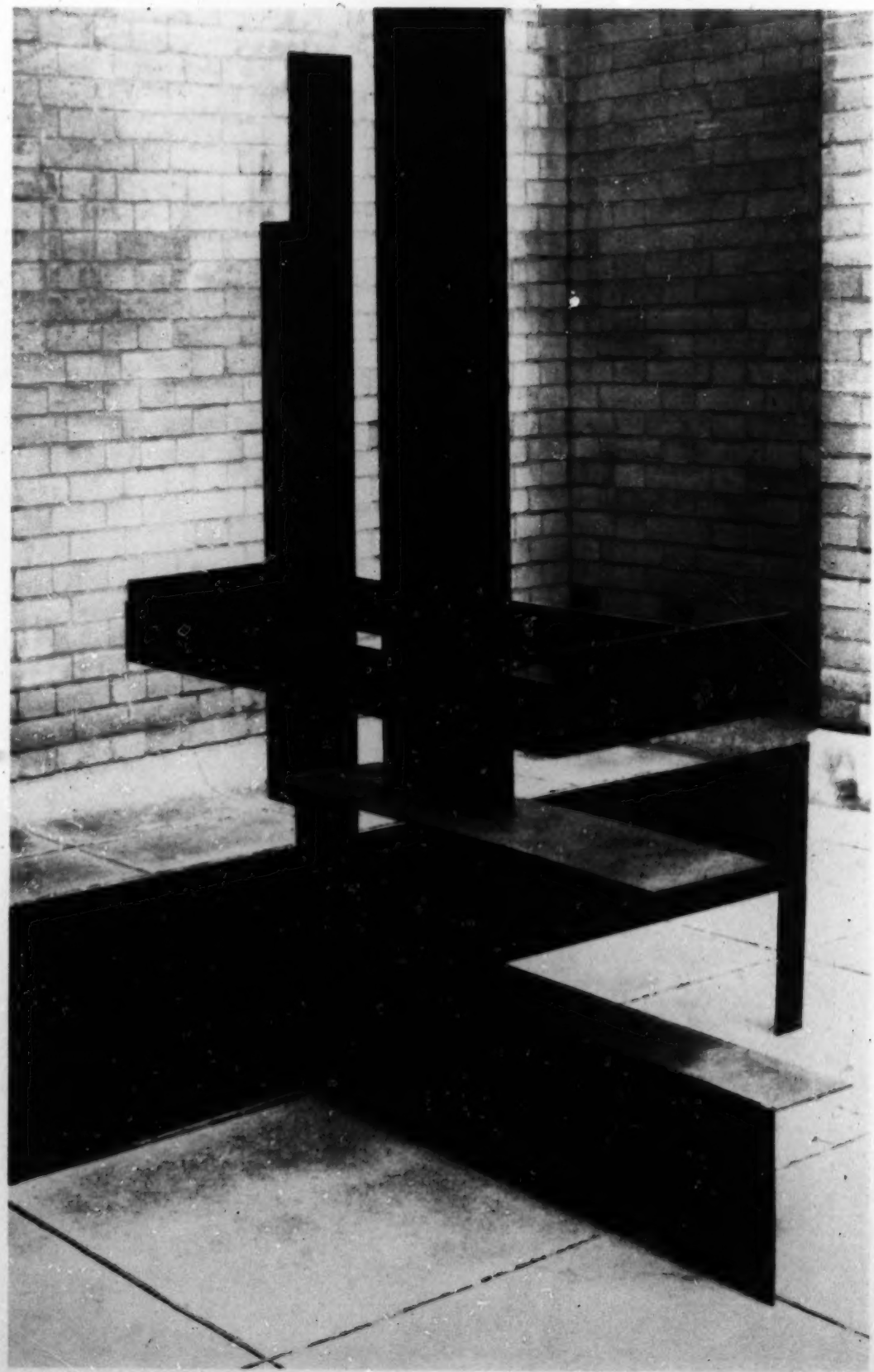

Plate V (detail). Cat. no. 16

15
Frog, 1958
Bronze h. 27 ins
From the Arts Council Collection

Eduardo Paolozzi
Born in Edinburgh 1924. Studied at Edinburgh College of Art and the Slade School, 1943-47. Worked in Paris 1947-50. Many one-man shows in London since 1947. Won the International Critics Prize and an award in the Unknown Political Prisoner International Sculpture Competition, 1953, and the Norma and William Copley Foundation Award, 1956. Exhibited Sao Paolo Biennale, 1963. Represented in the Tate Gallery, the Arts Council collection, the Museum of Modern Art, New York and in private collections in England and America.

16
Sculpture IX, 1963
Steel painted black
h. 82 ins
Lent by the artist
Plate V

Brian Wall
Born in London, 1931. Self-taught as sculptor. One-man shows Woodstock Gallery, 1959, Drian Gallery 1960, Grabowski Gallery 1962 and 1964. Exhibited Paris Biennale, 1960. Works in Arts Council and British Council collections, National Gallery of New South Wales, Sydney, and in private collections in England, France and America. Teaches at Ealing School of Art.

17
Hook Torso, 1962
Bronze h. 68 ins
Lent by the artist

Austin Wright
Born 1911. Studied languages at Oxford, self-taught as sculptor. Awarded Acquisition Prize, Sao Paulo Biennale, 1957. Gregory Fellow, Leeds University, 1961-64. Exhibitions at York, Wakefield and Bradford Art Galleries and Roland Browse and Delbanco, London. Represented in the Arts Council collection and in many public and private collections in this country, America, Sweden, and Brazil.

Works for Sale

Several works are for sale. Those wishing to make a purchase should write to the Director of Art, The Arts Council, 4 St James's Square, London, SW1. Works purchased from the exhibition cannot be withdrawn until the close of the tour.

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